

D20-2 final exam
spring 94

you may bring one page of notes to the exam

Choose one, write for one hour.

1. What are the major reasons Augst gives for the "lure of psychoanalysis" in recent film theory? What ideas are put forward in Enzensberger's "Constituents of a Theory of the Media" which add a new dimension to the recent discussion of film theory? Attempt a synthesis of the two authors' concerns.
2. Discuss the concept of "counter-cinema" as developed by Wollen and 'Memories from the Department of Amnesia' to confirm or contradict Wollen's analysis.
3. Discuss your own creative or critical work in terms of one or several related theoretical questions which interest you. Be specific in terms of articles we've read this quarter or in the first half of the course.
4. The traits of Postmodernism we find in art are a reflection of postmodernism as a general contemporary culture condition in the U.S. and most of the urban world. Agree or disagree. Is there a possible radical postmodern media strategy? Outline it, or explain why not.

#u#3. specific of Postmodernism we find in contemporary film

one hour

Critically evaluate the film narratology outlined by Burgoyne and developed by Branigan. What does this type of analysis contribute to our understanding of dramatic fictional film? What are its limits or weaknesses? How might it be developed or supplemented or corrected? How can it be used with an analysis of race/ethnic/gender difference? Is Tasker's assertion that spectacle is more important than narration in action films a challenge to this theory? You may elaborate this in terms of your close analysis paper.